

Moderato.

Piano introduction for 'The Dreamer'. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. The tempo is marked *Moderato.* and the dynamics are *pp*.

Piano accompaniment for the first system. The right hand has a more active melodic line with slurs, and the left hand continues with a consistent eighth-note accompaniment. The dynamics are *pp legato*.

THE DREAMER.
Bass Solo.

Vocal entry and piano accompaniment for the second system. The bass solo begins with a *p* dynamic. The piano accompaniment features a steady eighth-note accompaniment in the left hand and a more active right hand. The lyrics are: "Ye may not rest, O wan-der-ers, Time". The dynamics include *dim.*.

Vocal entry and piano accompaniment for the third system. The bass solo continues with a *cresc.* dynamic. The piano accompaniment features a steady eighth-note accompaniment in the left hand and a more active right hand. The lyrics are: "will not wait Nor stay the ruthless rhythm of his march". The dynamics include *cresc.*.

Vocal entry and piano accompaniment for the fourth system. The tempo is marked *Lentissimo.* and the dynamics are *pp dolce*. The piano accompaniment features a steady eighth-note accompaniment in the left hand and a more active right hand. The lyrics are: "To let life wan-der in the gar-dens of de-light." The dynamics include *colla voce* and *pp*.

Più mosso.

For o-ther learn - ing is your fate Long wea-ry ways to

Meno mosso.

tread And bitter fruit to taste Ere to the longed-for haven

cresc. *colla voce*

a tempo, moderato.

— ye win. Hark to the harsher sound,

p *cresc. molto* *p* *pp*

The tramp of greed and

p cresc. molto *f* *f*

Allegro.

pride!

f

The piano introduction features a treble and bass staff in D major. The treble staff has a melodic line with eighth and sixteenth notes, while the bass staff provides a rhythmic accompaniment with chords and single notes. The tempo is marked 'Allegro' and the dynamic is 'f'.

CHORUS.

21 *ff*

Pride, ——— possession,

Pride, ——— possession,

Pride, ——— possession,

Pride, ——— possession,

cresc. *ff*

21

The chorus introduction continues with the piano accompaniment. The vocal parts enter with the lyrics 'Pride, ——— possession,'. The dynamic is 'ff'. The piano part includes a 'cresc.' marking and a '21' measure marker.

ff

The passion of power! ——— To us the world and its

ff

The passion of power! ——— To us the world and its

ff

The passion of power! ——— To us the world and its

ff

The passion of power! ——— To us the world and its

The vocal parts continue with the lyrics 'The passion of power! ——— To us the world and its'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The dynamic is 'ff'.

wealth To us, to us the glo - ry of greatness. To us
 wealth To us, to us the glo - ry of greatness. To us
 wealth To us, to us, to us the glo - ry of greatness. To us
 wealth To us, to us, to us the glo - ry of greatness. To us

simile

The dominant dower of em - pire! The free under foot are
 The dominant dower of em - pire! The free under foot are
 The dominant dower of em - pire! The free under foot are
 The dominant dower of em - pire! The free under foot are

trodden. As slaves are they herd - ed to serve us. As

trodden. As slaves are they herd - ed to serve us. As

trodden. As slaves are they herd - ed to serve us. As

trodden. As slaves are they herd - ed to serve us. As

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of two sharps (F# and C#). The piano part is in bass clef with the same key signature. The lyrics are repeated on each vocal staff: "trodden. As slaves are they herd - ed to serve us. As". The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex, syncopated pattern in the left hand.

slaves shall they slay one an - o - ther, To glut our greed for

slaves shall they slay one an - o - ther, To glut our greed for

slaves shall they slay one an - o - ther, To glut our greed for

slaves shall they slay one an - o - ther, To glut our greed for

The second system continues with four vocal staves and a piano accompaniment. The vocal parts have the same key signature and clef as the first system. The lyrics are: "slaves shall they slay one an - o - ther, To glut our greed for". The piano accompaniment continues with similar rhythmic patterns, maintaining the harmonic and melodic flow of the piece.

22

bloodshed. Kings shall go

bloodshed. Kings shall go

bloodshed. Kings shall go

bloodshed. Kings shall go

22

f *cresc.* *sf* *sf* *sf* *sf*

fawn - - ing for fa - vour.

fawn - - ing for fa - vour.

fawn - - ing for fa - vour.

fawn - - ing for fa - vour.

sf *sf* *sf* *sf*

23

Chieftains of the vanquished shall go chained to our chariots.

Chieftains of the vanquished shall go chained to our chariots.

Chieftains of the vanquished shall go chained to our chariots.

Chieftains of the vanquished shall go chained to our chariots.

23

sf *sf*

animando *cresc.*

The glit-ter and splendour of gold and of pur-ple, The

cresc.

The glit-ter and splendour of gold and of pur-ple, The

cresc.

The glit-ter and splendour of gold and of pur-ple, The

cresc.

The glit-ter and splendour of gold and of pur-ple, The

sf *sf* *animando* *cresc.*

sf *sf*

shimmer of steel, The thunder of triumphs, Lux - u-ry, li - cense,

shimmer of steel, The thunder of triumphs, Lux - u-ry, li - cense,

shimmer of steel, The thunder of triumphs, Lux - u-ry, li - cense,

shimmer of steel, The thunder of triumphs, Lux - u-ry, li - cense,

wan - ton and lim-it-less What care we when mastery wins_____

wan - ton and lim-it-less What care we when mastery wins_____

wan - ton and lim-it-less What care we when mastery

wan - ton and lim-it-less What care we when mastery

to de-fi-ance? Where

wins to de-fi-ance? Where none dare

wins to de-fi-ance? Where

wins to de-fi-ance? Where none dare

none dare ques-tion, no right but might!

ques-tion, no right but might!

none dare ques-tion, no right but might!

ques-tion, no right but might!

ff And that right runs through the

ff And that right runs through the

ff And that right runs through the

ff And that right runs through the

24

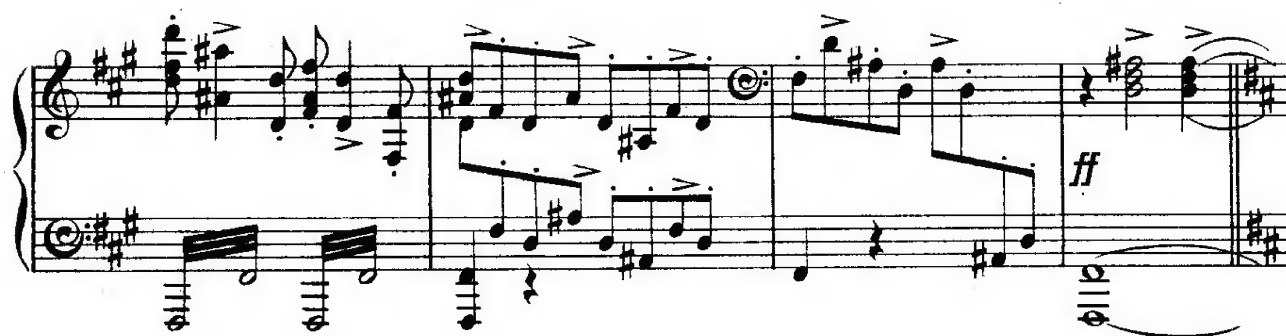
world.

world.

world.

world.

24



THE DREAMER.
Bass Solo.

Fifth system of musical notation, bass solo in D major, measures 33-40. The bass line is written on a single staff. The lyrics "To death must all come. *Meno mosso.* rit." are written below the staff. Dynamics include *ff* (fortissimo) at measure 33, *mf* (mezzo-forte) at measure 36, and *p* (piano) at measure 39. The tempo marking *Meno mosso.* is at measure 36, and *rit.* (ritardando) is at measure 38.

Lento. *mf*

How huge so e'er the mocking semblance

Lento. *mf*

looms; And all the world _____ should be en-slaved To

cresc.

cresc.

mi-nis-ter to mea-sureless de-sire Vic-tor and vanquished,

ff

ff

spoil-er and despoiled.

p

A

pp rit. *Lento.*

lit-tle span and they are gone.

rit. *Lento teneramente.*

pp *p*

cresc. *f*

dim.

26

pp *sf* *p*

THE SPIRIT OF THE VISION.
Soprano Solo.

mf cresc. *p*

Yet while the roar of power triumphant rings A sin - gle

mf *f* *p*

voice, from lands remote and wild, From humble cot of lowly

peasant folk *p* Speaks to the trav-el-lers as they toil *molto rit.* a-long

27 *Lento.* *p* Such words _____ as held men won-der-ing, *pp* Such bid - ding to be-

- think them of their need, *cresc.* Such teach - ing of the nothingness of pride Be-side _____ *cresc.*

f the joy of faithful brotherhood, *animato* *mf* That ev-er af-ter all

dim. *mf*

cresc. the path was changed. A Heaven dawned upon their way, Far

off, and dim-ly dreamed, En-circled with a ha - - - lo of de -

p

P - sire; And they for-got the roughness of the road, *poco agitato* The wea - ry limbs

poco agitato

cresc. molto

The parched throat, the blows, the scars, — the tears, In watch-

cresc. *p*

rit. *rit. molto*

- ing far a - way a bea - - - con in the

rit. *rit. molto*

29

a tempo, tranquillo

sky.

p

Lento maestoso.

CHORUS.

p The

p The

p The

p The

Lento maestoso.

p

Em - pire of the proud ones pass -

Em - pire of the proud ones pass -

Em - pire of the proud ones pass -

Em - pire of the proud ones pass -

30

- eth. They

- eth. They strive

- eth.

- eth.

mf cresc.

mf cresc.

30

mf cresc.

strive with one an-oth-er, strive

with one an-oth-er, strive with one an-

f cresc.

They strive with one an-oth-er,

f cresc.

They strive with one an-

f

— with one an - oth-er for the sway, strive,

- oth-er for the sway, strive, strive,

strive with one an - oth-er for the sway,

- oth-er, strive, strive, strive,

31 *ff*

and their reward is ru - in.

ff

and their reward is ru - in.

ff

and their reward is ru - in.

ff

and their reward is ru - in.

31

ff *ff* *p* *f* *p dim.* *pp*

Tranquillo

pp

We watch them as we wan - der on,

pp

We watch them as we wan - der on,

pp

We watch them as we wan - der on,

pp

We watch them as we wan - der on,

Tranquillo

pp

poco cresc.

p *dim.* *poco rit.*

and it is nought to us!—

p *dim.*

and it is nought to us!—

p *dim.*

and it is nought to us!—

p *dim.*

and it is nought to us!—

mf

p

pp

32 *a tempo*

p The world is brood - ing, and we go stum - bling through *pp*

p The world is brood - ing, and we go stum - bling through *pp*

p The world is brood - ing, and we go stum - bling through *pp*

p The world is brood - ing, and we go stum - bling through *pp*

32 *a tempo*

wrecks of an - cient learn - ing. _____

wrecks of an - cient learn - ing. _____

wrecks of an - cient learn - ing. _____

wrecks of an - cient learn - ing. _____

pp

pp
The heavens are full of vi - - sions,

pp
The heavens are full of vi - - sions,

pp
The heavens are full of vi - - sions,

pp
The heavens are full of vi - - sions,

p 33
The air _____ is full of voi - ces,

p 33
The air _____ is full of voi - ces,

p 33
The air _____ is full of voi - ces,

p 33 *mf*
The air _____ is full of voi - ces, And

poco cresc. 33

mf And we are faint with long-ing To hear the

mf And we are faint with long-ing To hear the

mf And we are faint with long-ing To hear the

we are faint with long - ing To hear the

p *dim.*

34 *mf* mes-sage clear - ly. The spi-rit with-in us

mf mes-sage clear - ly. The spi-rit with-in us

mf mes-sage clear - ly. The spi-rit with-in us

mf mes-sage clear - ly. The spi-rit with-in us

p *cresc.* *mf* *cresc.*

Striveth and seeketh, The old life is o - ver,
 Striveth and seeketh, The old life is o - ver,
 Striveth and seeketh, The old life is o - ver,
 Striveth and seeketh, The old life is o - ver,

f *ff* *poco dim.*

The new is — yet dawn - - ing.
 The new is — yet dawn - - ing.
 The new is — yet dawn - - ing.
 The new is — yet dawn - - ing.

f cresc. *rit.* *a tempo*

f cresc. *rit.* *a tempo*

f cresc. *rit.* *a tempo*

f cresc. *rit.* *a tempo*

cresc. *rit.* *a tempo*

dim. *sempre dim.* *rit.*

THE SPIRIT OF THE VISION.

Soprano Solo.

ppp legato

So near — to perfect joy and

*Lento.**PPP**simile**p**cresc.*

peace, Their souls full filled — with faith and love —

They lin - ger, earthly lures for - got,

Wrapt in a

*dim. e rit.*35 *a tempo*

dream of hope.

Does not — the toilsome pathway

*dim. e rit.**a tempo*

end, Full soon and near, The ha - ven

poco allargando
won, The pledge of all de - sire at - tained, Rest

rit. 36
to the weary given?

poco agitato *mf*
Yet on - ward still the sha - dows come, Re -

cresc. *p*

-lent-less need their steps constrain - ing; The voice that called them groweth

cresc. *p*

37 *rit. f* *p*

dumb, The light of love is

cresc. *f* *rit.*

dim. *a tempo*

wan - ing.

dim. *pp* *a tempo*

animando

mf *cresc.*

First system of a musical score. The treble clef staff contains a melody with eighth and sixteenth notes, some with accents. The bass clef staff features a rhythmic accompaniment of eighth notes with beamed sixteenth notes. The key signature has two sharps (F# and C#), and the time signature is 3/4. The instruction *f stringendo* is written above the first measure of the bass staff.

Second system of the musical score. The treble clef staff continues the melodic line with various note values and rests. The bass clef staff maintains the rhythmic pattern with eighth notes and beamed sixteenth notes. The key signature remains two sharps.

Third system of the musical score, starting with the measure number 38. The treble clef staff shows a more complex melodic texture with many beamed notes. The bass clef staff has a simpler accompaniment. The instruction *f* appears above a measure in the treble staff, and *sf* appears below two measures in the bass staff.

Fourth system of the musical score. The treble clef staff features a rapid, ascending melodic line with many beamed notes. The bass clef staff provides a steady accompaniment with eighth notes and rests. The key signature remains two sharps.

Fifth system of the musical score. The treble clef staff continues the rapid melodic ascent. The bass clef staff has a more active accompaniment. The instruction *ff* is written above a measure in the treble staff, and *sf* appears below a measure in the bass staff.

Più mosso, Allegro feroce.

Tenor.

CHORUS.

f *ff*

To us on - - ly is the truth known, Ours

f *ff*

To us on - - ly is the truth known, Ours

Più mosso, Allegro feroce.

f

the word that bringeth safe - - ty.

the word that bringeth safe - - ty.

39

f

To us

f

To us

39

f

6

heavens por - tals are o - pen, Heirs are we of end-less

heavens por - tals are o - pen, Heirs are we of end-less

sempre marcato

glo - ry.

glo - ry.

sf sf

40 They that heed not shall be

40 They that heed not shall be

sf staccato

har - ried, Flame and sword shall be their por - tion.

har - ried, Flame and sword shall be their por - tion.



a tempo
Tenor.
ff
March we on - - wards ne - - ver
Bass.
ff
March we on - - wards ne - - ver

CHORUS.



fail - - ing, Sure of foot
fail - - ing, Sure of foot

sf



41

and sure of fu - - ture.

and sure of fu - - ture.

41

ff

stacc.

ff

sf

8va bassa...

8

12565

Detailed description: This is a musical score for a voice and piano piece, spanning measures 41 to 49. The score is written in a key with one flat (B-flat major or D minor) and a 4/4 time signature. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The lyrics 'and sure of fu - - ture.' are repeated in the first two systems. The piano part features a variety of textures, including arpeggiated chords, block chords, and melodic lines. Dynamic markings include *ff* (fortissimo) and *sf* (sforzando). A 'stacc.' (staccato) marking is present in measure 45. An '8va bassa...' (8va bassa) marking is placed below the piano part in measure 47, indicating an octave shift. The score concludes with a final measure in measure 49.

THE DREAMER. Bass Solo.

*Lento.**poco cresc.**pp*

Faint, faint the bea-con-light, — Cloud,

The first system of the musical score for 'THE DREAMER. Bass Solo.' It features a vocal line in bass clef and a piano accompaniment in grand staff. The vocal line begins with a piano (*pp*) dynamic and a tempo marking of *Lento.* The piano accompaniment starts with a *poco cresc.* marking. The lyrics 'Faint, faint the bea-con-light, — Cloud,' are written below the vocal line.

mist and gloom once more! —

The second system of the musical score. The vocal line continues with the lyrics 'mist and gloom once more! —'. The piano accompaniment features a *mf* (mezzo-forte) dynamic marking.

The path-way lost, Men cry to one an-

The third system of the musical score. The vocal line continues with the lyrics 'The path-way lost, Men cry to one an-'. The piano accompaniment features a *p* (piano) dynamic marking and a *dim.* (diminuendo) marking.

- o-ther in the dark, This way, and that way,

The fourth system of the musical score. The vocal line continues with the lyrics '- o-ther in the dark, This way, and that way,'. The piano accompaniment features an *animando* (increasing tempo) marking and a *mf* (mezzo-forte) dynamic marking.

42 *agitato*

p *cresc.*
 Deep in the hollows, High in the

dim. *poco cresc.*

f *animando*
 bleak fells, Stri - ving and fall - ing, Wrest - ling and clamouring,

f

Allegro.
 Work - ing con - fu - sion, Each laying hold of the thing that is

Allegro.

near - est, Snatching, grasping, ly - ing, cheating!

sf *sf cresc.* *sf* *sf*